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"Im Hingehen bemerkte ich, dass *die Schulstube*, wo ein ehrliches altes Weib unsere Kindheit zusammengepfircht hatte, in einen Kramladen verwandelt war. Ich erinnerte mich der Unruhe, der Thränen, der Dumpfheit des Sinnes, der Herzensangst, die ich in dem Loche ausgestanden hatte."

Deserted Village:—

Beside yon straggling fence that skirts the way,
With blossomed furze unprofitably gay,
There, in his noisy mansion, skilled to rule,
The village master taught his little school;
A man severe he was, and stern to view,
I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;

The Cottage. The article is here used in the generic sense. The cottage is, as well as the tree and the school, a typical feature of the two birthplaces, both which are scenes of rural simplicity. Werther:

"Ich kam der Stadt näher; *alle die alten Gartenhäuschen wurden von mir begrüßt*, die neuen waren mir zuwider, so auch alle Veränderungen, die man sonst vorgenommen hatte."

Goldsmith's returning wanderer refers in general to "the sheltered cot," and describes in particular that of the village preacher:—

Near yonder copse, *where once the garden smiled*,
And still where many a garden flower grows wild;
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

Fifthly, Werther's narrative of his visit to the home of his early years closes with an earnest remark concerning the *Vergänglichkeit* and the *Unwerth des Lebens*, which is in part a verbal rendering of two oft-quoted lines of Goldsmith. The hero's words are: "Der Mensch braucht nur wenige Erdschollen, um drauf zu geniessen, weniger, um drunter zu ruhen." Compare herewith:—

Then, pilgrim, turn, thy cares forego;
All earth-born cares are wrong:
Man wants but little here below,
Nor wants that little long.

The stanza is from the ballad now known as the *Hermit*, formerly styled *Edwin and Angelina*, upon which Goethe based his *Erwin und Elmire*, published in 1775 in Jacobi's *Iris*—a proof that the ballad must at that time have been familiar to him. In the translation of the *Deserted Village*, he vied with his friend Gotter in Wetzlar in 1772, but was dissatisfied with his effort because of the difficulty, if not the impossibility, of preserving the *zarte Bedeutsamkeit* of the original. Werther's letter

of May 9, even unsupported by the testimony of DW., is in itself sufficient proof that Herder's young pupil was touched by the sweet melancholy of Goldsmith. In this letter Werther describes himself as a *Waller* to his earthly *Heimat*. In the next (Am 25. Mai), he tells of his *Grille* of going, like Goldsmith's wanderer George, into the army. In the one following this (Am 11. Julius), he writes of his intention "wieder in der Irre herumzuziehen." Then comes that of July 16, in which he exclaims: "Ja wohl bin ich ein Wanderer, ein Waller auf der Erde!" Here is no *Abgerissenheit*, but a perfectly logical sequence. The hero regards himself not only as a pilgrim to his heavenly home, but also as such when returning to his home on earth; and, in the latter case, the tender pathos of his story is due not a little to the influence of the kind-hearted, though unfortunate and impecunious, Irish poet, Oliver Goldsmith.

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OLD ENGLISH NOTES.

1. *Beowulf* 1408 ff.

THE passage in *Beowulf* descriptive of the abode of Grendel's mother, though much more elaborated, suggests a couple of lines in Seneca (*Herc. Fur.* 762-3):

Ferale tardis imminet saxum vadis,
Stupent ubi undæ, segne torpescit fretum,

which has thus been translated by Dr. Ella I. Harris:

A savage cliff o'erhangs

The stagnant shallows, where the waves move not,
And where the lazy waters ever sleep.

Virgil's description of his infernal river (*Æn.* 6. 296-7):

Turbidus hic cæno vastaue voragine gurgis,
Æstuat atque omnem Cocyto eructat harenam.

suggests the 'gedrēfed' of *Beow.* 1417. With these Virgil lines Harper and Miller, *Æneid*, compare Shelley, *Sensitive Plant* 3. 70-73:

Spawn, weeds, and filth, a leprous scum,
Made the running rivulet thick and dumb,
And at its outlet flags huge as stakes
Dammed it up with roots knotted like water-snakes.

There can, of course, be no connection; but Shelley's 'water-snakes' suggest the 'wyrmcynnes fela' and 'sellice sædracan' of *Beow.* 1425-6. The whole context in Shelley should be compared; here, however, there is no overhanging cliff, as in *Beowulf* and Seneca. In the *Odyssey* (10. 515) 'there is a rock, and the

meeting of the two roaring waters;' and, as we have the 'fyrgenbēamas' the 'wynlēasne wudu' of *Beowulf* (1413, 1416), so there are in the *Odyssey* (10. 509-510) 'the groves of Persephone, even tall poplar trees and willows that shed their fruit before the season,' even as the *Æneid* has its 'forest gloom' (6. 238), and its 'elm, shadowy, vast, spreading out its boughs and aged arms (6. 282-3).' Dante (*Inf.* 3) helps us but little; his scene is quite different. Plato is not so wholly dissimilar (*Phædo* 112, 113), with his 'lake . . . boiling with water and mud,' and his 'wild and savage region' near the Styx. We might also, in a general way, compare Catullus (17. 10-11):

Verum totius ut lacus putidæque paludis
Lividissima maximeque est profunda vorago.

2. A CORRUPT WORD IN KING ALFRED'S *Soliloquies*.

IN King Alfred's translation of the *Soliloquies* of Augustine (*Englische Studien* 18. 341¹) occur these words:

'Swā-swā scypes ho feut, þonne þæt scyp ungetæslīcost on ancre rīt and sēo sǣ hrēohost byð, ðonne wōt hē gewiss smelte wedere tōwærd.'

In this *ho feut*, of course, makes no sense. Cockayne (*Shrine*, p. 205) says: 'Hofding, chief, captain, occurs in Chron. 1076, MS. Tiber. B. iv, and is probably meant here.' Hulme (*Die Sprache der Altenglischen Barubereitung der Soliloquien Augustins*, p. 58) proposes to read *hāsẓeta*, since *ō* occurs elsewhere in this text for OE. regular *ā*, and *f* and *s* are occasionally interchanged. Hulme remarks that there is nothing to correspond in the Latin, that Thomson translates by 'the ship's master,' and that Bosworth-Toller falsely render *hāsẓeta* by 'rower.' On this it is to be noted that Earle and Plummer translate by 'rower,' Hall by 'oarsman, rower,' and Sweet by 'rower in warship.'

I propose to read *hlāford*, basing the emendation upon the *scipes hlaford*, *sciphlaford*, of the Wright-Wülcker *Vocabularies*, 166. 6 and 181. 21, both translating *naulerus*.

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¹ Since the above was written, Hargrove has silently adopted my emendation, which I suggested to him privately, in his edition (29. 20).

ETYMOLOGIES.

Cheap, cope, coup, kaupatjan, caupo, καπηλος, etc. I.

IN volume iii (p. 1379) of his dictionary Grimm suggested that *kaufen* was related to Gothic *kaupatjan* 'strike' and that the formal striking or shaking of the hands in sign of sealing a bargain was at the bottom of the change of the meaning from 'strike' to 'barter.' This position was assumed also by Weigand, Vigfusson, and others. It is interesting to read the treatment of the word in the various editions of Kluge's dictionary and to observe how from being at first an ardent advocate of the native origin of the word he has yielded step by step until he has removed from the sixth edition every trace of the fact that there are serious objections to the theory of the Latin origin. Skeat follows the earlier editions of Kluge and (see his *Concise Etymological Dictionary*, new edition, 1901) has not observed that he has abandoned his earlier position. Murray maintains a cautious attitude. In volume v. of the Grimm dictionary, Hildebrand associated the word with dialectic German *kauten* 'trade,' but added: 'die sinnige ableitung J. Grimms von goth. *kaupatjan* könnte vielleicht daneben bestehen.'

Those who abandon the association of Gothic *kaupōn* and *kaupatjan* have felt it incumbent upon them to explain *kaupatjan* and have been compelled to call various foreign languages to their aid. Kluge (first edition) derived it from Latin *colaphus* (see below), Bugge from Armenian *kop'em* 'dar delle busse' (see below and Uhlenbeck from a

"nominalstamm *kaupat* = *haubip*, der von einem nicht-germ. volke mit vorgerm. consonantismus zu den Goten oder deren vorfahren gekommen war"!

It is my desire to bring forward evidence in favor of the theory so briefly set forth by Grimm, and to explain the ultimate origin of the words.

In speaking of such correspondences as LG. *piwit, tiwit, kiwit*, Hildebrand (vol. v, pp. 5-6) says:—

"Diese erscheinung nun, eine uralte bewegung in den consonanten, welche die der lautverschiebung kreuzend durchschneidet, und während jene einem schritt vorwärts gleicht, einem sprung zur seite zu vergleichen ist, zeigt sich